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FIVE WINSTON-SALEM PRINTMAKERS

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FIVE WINSTON-SALEM PRINTMAKERS

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FIVE WINSTON-SALEM PRINTMAKERS

Martha M. Dunigan
Virginia Ingram
Susan Moore
Ann Carter Pollard
Anne Kesler Shields

5 February—2 April 1983

Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

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Foreword

In 1961—62 five artists met with the purpose of forming a group that would work together to organize, install and promote exhibitions of their work. 1982 marks the 20th year of the artists' efforts together and is cause for celebration for their achievements and contributions to the growth and development of the visual arts in Winston-Salem and in the Southeast.

The group is formally known as the Five Winston-Salem Printmakers and includes four original members, Virginia Ingram, Susan Moore, Ann Carter Pollard and Anne Kesler Shields; Martha Dunigan joined the group in 1970.

Through the years these talented and dedicated artists have been in the forefront of the development of Associated Artists of Winston-Salem, the Arts and Crafts Association (now the Sawtooth Center for Visual Design) and the Winston-Salem Gallery of Fine Art (now the Southeastern Center for Contemporary Art).

Members of the printmakers have served and continue to serve on boards of local and regional arts organizations. They have for several years consistently given talks and demonstrations and held exhibits of their work in churches, store fronts, banks, their studios and in local galleries. In a sense, the printmakers carried the banner of fine visual arts while the community's arts institutions were beginning to develop and grow. The city's visual arts community owes a very real debt to this group of fine dedicated artists.

SECCA believes it is fitting to honor these leaders and outstanding Winston-Salem artists by celebrating with them their twentieth anniversary as the Five Winston-Salem Printmakers.

Ted Potter,
Director
Southeastern Center for Contemporary Art

Winston-Salem Five persists

By Sandra L. Langer

In 1982 contemporary art worldwide has returned to the crucial issue of socially-meaningful content with a vehemence and energy nothing short of revolutionary. A retrospective examination of art outside the mainstream, however, reveals an early rejection of the values of modernist abstraction. A case in point is that of the Five Winston-Salem Printmakers whose formation dates from the 1960's.

One of the reasons for this rejection may be that Martha Dunigan (who joined the group in 1970), Virginia Ingram, Sue Moore, Anne Kesler Shields and Ann Pollard were women as well as artists and found little meaningful to emulate in mainstream patriarchal art. As ''southern ladies'' their art has a ''lady like'' demeanor which may be perceived as weak and not socially outspoken in terms of its content. At first glance these works hardly seem vehicles for socially relevant criticism nor do the subjects chosen force the rhetoric of social consciousness.

As a group the Winston-Salem Five exhibits distinctly personal styles and is unconcerned with high art and academic conventions. It is for these and other reasons which I shall discuss shortly that I contend that the content of their art is the cement which binds them together. However, it is difficult to reconcile the apparent contradictions to which I have referred without knowing something of their common origins.

The Five Winston-Salem Printmakers formed in 1962 to give themselves a mutually-stimulating and beneficially-creative situation. What they offered each other was a then-unique system of interdependence and friendship. Isolated and remote from the centers of art and communication, they discussed technical developments and new media, traded ideas about their work, and finally put on joint exhibitions of their art to gain public attention. By establishing this vital lifeline they were able to survive and grow despite the apparent disadvantages of distance from the metropolis and of being women artists as well.

The country they created goes beyond the dictates of the mainstream, regional associations and a ''South of the mind''; at center their art celebrates a humanism which has sustained them as serious working artists for over two decades. As women and as artists they were well aware of this need for self-preservation and self-realization through their art. Indeed, they are distinguished by this determination to go their own way. These intelligent, hard-working artists have not become art world ''oreos,'' ''bananas'' or ''marshmallow bunnies''; their art has not surrendered to the status quo and doesn't resemble respected white male art.

Their collective was the direct outgrowth of an inspiring teacher, Helen Thrush. Thrush, a professor of art at the University of North Carolina at Greensboro, taught all of the founding members of the group: Mary Goslen, Virginia Ingram, Sue Moore, Anne Kesler Shields and Ann Pollard. She was a rare self-contained individual who instilled in her students a special sensitivity to the validity of their own experiences as expressed through the universal language of graphic art. Pollard recalls her commenting, ''. . .you don't have to shout from the walls to be heard,'' a decidedly anti-modernist statement. Which brings me to the issue of socialization. Since

Shadows and Spaces

Martha M. Dunigan

women are socialized, courtesy—to be mannerly, charming and modest—becomes a protective coloration. It is, perhaps, due to this socialization that self-contradiction abounds in these women's art; and what they do thus is misunderstood by the mainstream as marginal to it.

Very few people feel passions about anything. It is worth noting that the Winston-Salem Five has the courage of its convictions; the humanization of its art is a dynamic manifestation of both human situations and moral attitudes. The group functions because its members look beyond market conditions and prefer the value they receive from each other, which I would characterize as "right relations." It is because of their deeply-rooted and shared ideas about the possibilities offered them by a non-competitive artistic intercourse that they have succeeded as an association. This belief reflects an active practice which spans almost 21 years of creative evolution—no small accomplishment in our materialistic society.

Living in "right relations" has given these women the freedom to explore worlds which have nothing to do with the fashionable fads and tastes that dominate today's mainstream art scene. Nor have they, like many "feminists," turned away from their own group or concerns in order to devote all their energy to excellence of performance with an eye toward getting ahead. Without intending to be political or ideological, they as individuals and in concert make us understand art is not just a fiction but also a collage of connections pointing to revealing encounters with the real. For them there is nothing mystifying about the mainstream; they are well aware that dehumanization begins with exclusion. Regarded with disdain by pseudo-sophisticates, these artists focus on the very fabric of our civilization, searching for new possibilities within the process of human existence.

The Winston-Salem Five began as printmakers. Prints are the intimate recollections of the worlds within personal and artistic experience. Space, line, color, description, pattern and process combined to make images that point beyond themselves to the universality of human affairs. The works thus became visual incantations: a dry knoll of grass burnt scarlet by the sun, a lone pine struggling for survival on a rocky pinnacle, an arrogant cat sunning itself on the threshold—all are soliloquies on real events, deep-reaching emotions. The art of these women is embarrassingly vulnerable. The apparently heavy-handed allusions to the landscape, the seemingly sentimental subject matter and the deceptively naive acceptance of tradition are all courting dismissal by the mainstream art press as "incompetent." Such an accusation would focus our attention on the slightest elements which are the soundless depths of these women's art. Comtemplative reflection is a long process and has to be lived through; these, it should be remembered, are mature artists. It is precisely because they have opted out of the mainstream that their work concerns us.

In a technological age where the level of communication is fundamentally visual, they have understood what is really at stake. The leitmotif connecting their art is the dramatization of everyday peoples' lives. Regardless of the "success" or "failure" of such work, their depictions are reflective of a lifelong obsession with the ultimate meaning of life itself. Getting to the top, box office success and selling out the commodities market is not their objective. Nor should we be fooled by the label "printmaker"; all of these artists, although seriously involved with graphics, are also skilled in painting, sculpture and mixed media. They understand that our associations are juxtapositions of real, literary and imaginary discretes which becomes the framework of personal insights. Participatory self-reliance is what these artists vigorously embody—they leave it to the spectators to complete the work themselves. In this respect their audiences discover their own humanity through the process of seeing and knowing. Martha Dunigan, Anne Kesler Shields and Sue Moore are the most abstract-looking artists among this group.

Dunigan, who joined the collective in 1970, is a graduate of Oberlin College, studied at Pratt Graphic Art Center, Atelier 17-Paris, Penland School of Crafts, and received her MFA from UNC-Greensboro in 1974. Her style conveys a poignantly innocent quality of

Spirit Ascending

Virginia Ingram

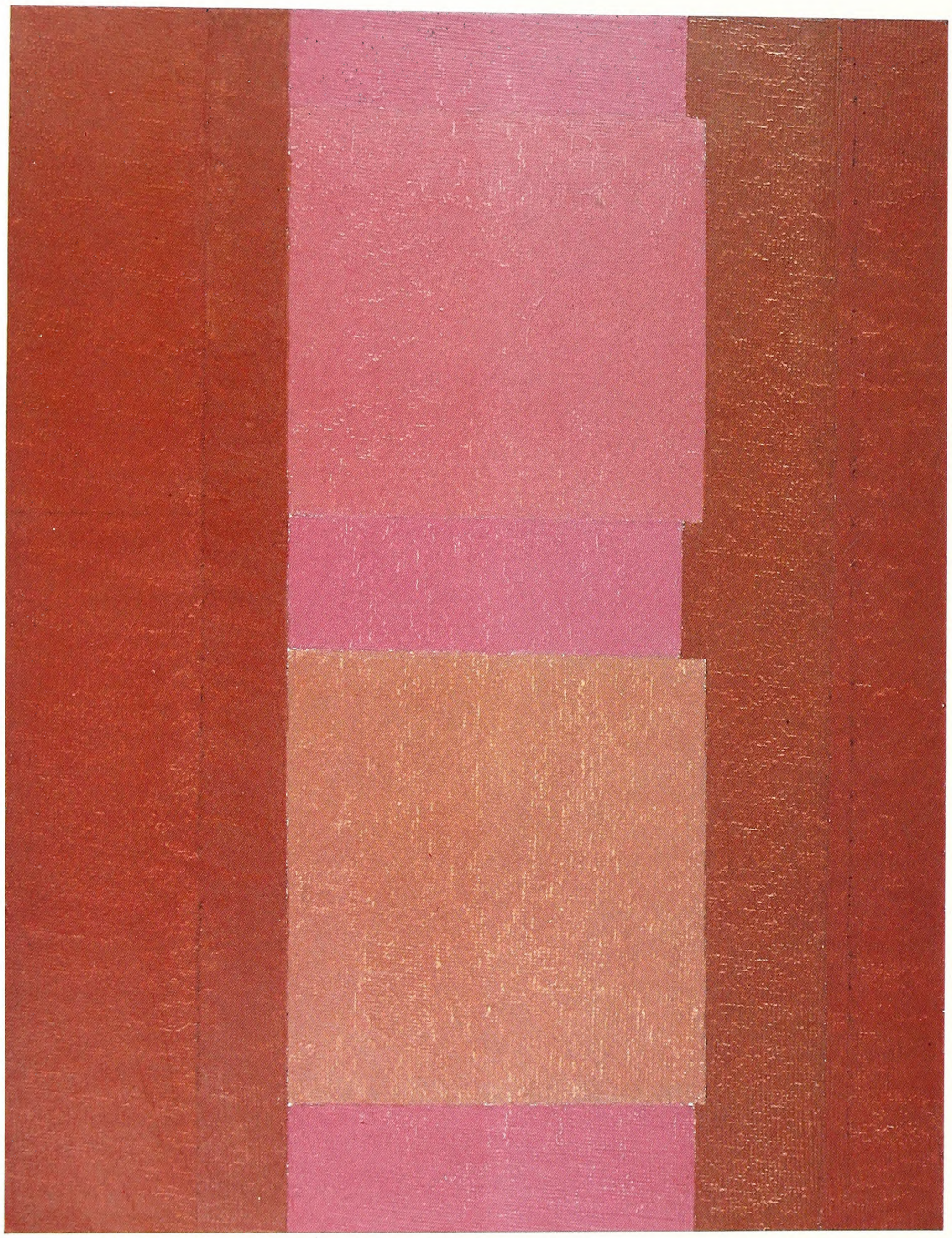
experiencing life which falls just short of being naive. Her subdued tints, layering of surfaces, explorations with handmade papers and sculptural assemblages have resulted in objects of stunning amibiguity and remarkable truths about primordial relationships. Her kites, totemic forms and other metaphysical mysteries are lyrically mobile statements on the raptures of freedom. Their scale evokes a human presence rather than the cosmic unknown. Undeniably, Dunigan's changing concepts of light, air and space are bewitchingly rich commentaries on the sometimes heart-breaking and exhilarating struggle to become whole.

In many respects Anne Kesler Shields' extensive experiments with reductive and minimalist esthetics are open to misinterpretation. In her works the mathematical and scientific concerns have nothing to do with anti-humanism and instead become an impassioned asceticism. In recent years Shields has increasingly rejected her formalist severity in favor of figurative and traditional arts. She is quick to acknowledge the changes that have taken place, but she is still ultimately involved with transformation. Her serious turn to portraiture, which she once understood as a strictly commercial enterprise, has led to a new appreciation of its unexplored potential. Ocular spectrums of radiant lights and descriptions of people have become Shields' instruments for measuring the passage of time. The nature of nature is now her primary theme.

Ardently dedicated to the traditional experience of painting, Sue Moore's virtuosity is an exercise in eloquence. Without fanfare she establishes connections with the land that are instantly recognizable to anyone familiar with her territory, be it Greece, France or North Carolina. Her painterly surfaces, colors, patterns and textures transform the light of the Piedmont into evocative signs of the southern landscape. Despite this orientation she is by no means a provincial artist. Moore was a student of Josef Albers and Jacob Lawrence, both of whom have remained touchstones throughout her creative development. She began exhibiting work in Atlanta as early as 1948 and was invited to show her pieces in a recent retrospective exhibition of Black Mountain College artists. Several of her poems have been published in avant-garde journals, e.g. **Tiger's Eye** and **Also.** It would be a mistake to think that Moore's work is a product of a deficient comprehension of modernism; quite the contrary, it is instead a refusal to abdicate her essential responsibilities as a humanistic artist.

Virginia Ingram's trees, flowers, birds, animals and changing seasons portray an elemental harmony of shared existence. It is this cherished belief that distinguishes her depictions of nature. These are not merely the expressions of a raving rustic, but instead a plea for a holistic respect for the universe. Ingram's integrity resides in her fundamental understanding of the human existence which is characterized by her choice of images. For her, coexistence is a realm of pure necessity. This intimate integration is clearly seen in her attention to the process of printmaking itself. Thus she respects the materials and craft which stamp her work with their enduring poetry and power.

Ann Pollard is an artist of immensely complex humanistic implications. Her compassionate awareness of the intersecting darkness and light we must all accept leads her to address the ironies of the human condition with remarkable humor and restraint. Pollard's deliberately dialectical art juxtaposes life and death—joy and suffering—and touches our inevitable humanity. In a self-conscious effort to preserve and protect life, she presents no catastrophies or brutalities. Yet with unerring directness she points toward every inhuman event of our shared existence. Her subjects are totally unremarkable, which makes them arresting: the foreground of a car window with a plastic Jesus; a clown whose chalky face stares out from behind bars at a crowd of spectators; a variety of elegant cats; and literary portraits of her favorite writers, e.g. Colette, Woolf and Dinesen. She is a thinking artist and her themes are far from apolitical in content: the Colossus of war, the useless destruction of human life and potential, and the haunting references she makes to nuclear holocaust. At the level of everyday communication, the bomb is a symbol of growing intensity because all of us understand what is



Barn Door

Susan Moore

at stake. Pollard has been alert to the dangers of nuclear power since the early sixties.

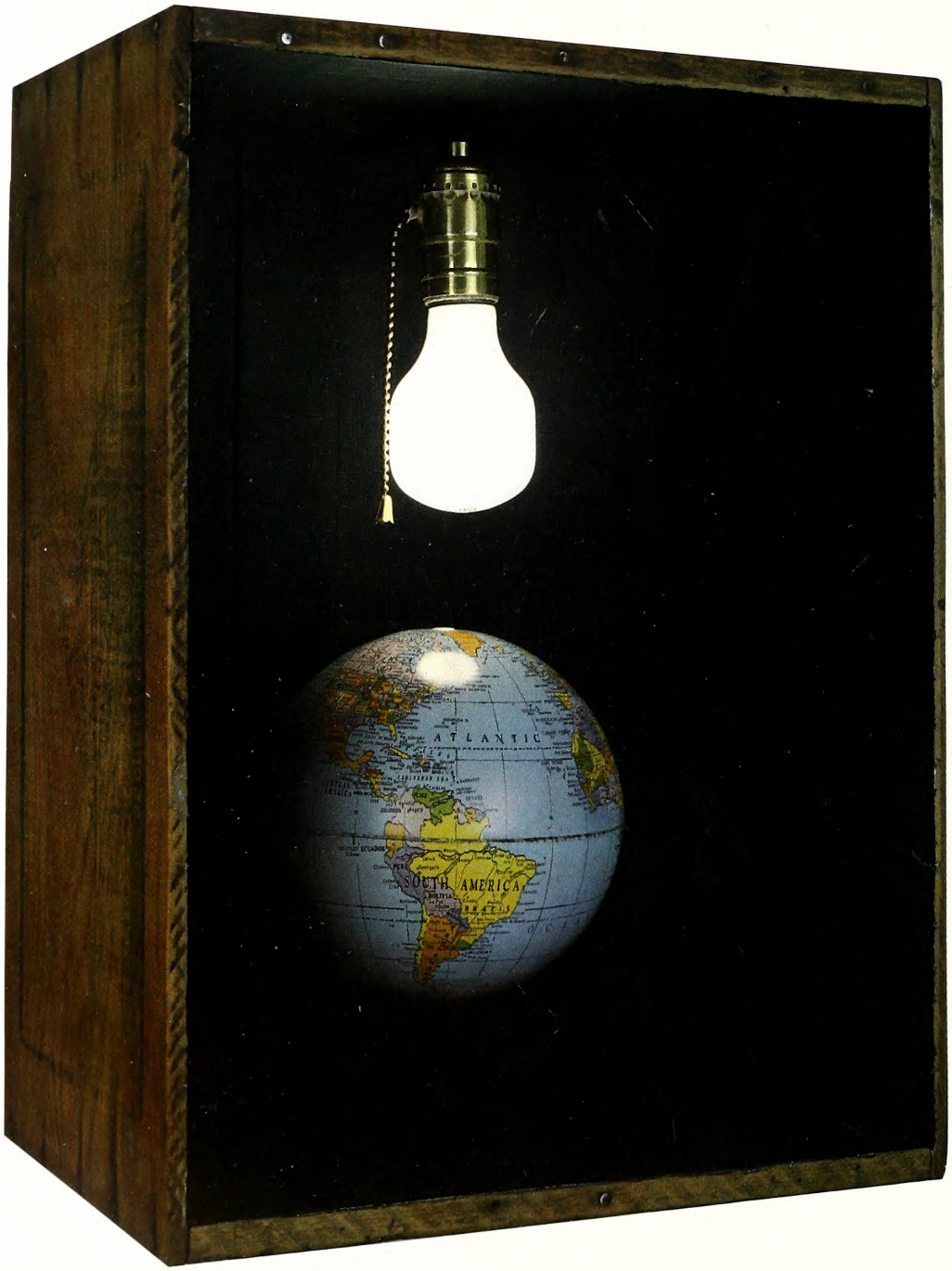
In a post-modern decade we cannot afford the luxury that tells us all good art comes from New York City. Within the framework of our society and its conflicts, artists once more acknowledge the fact that their work can argue for the good. With the immense pressures on artists to sell out, it is little wonder that art has reached a crossroads in terms of a pictorial expression that opposes the immorality of mainstream productivity and the snobbery of high culture. At the heart of the conflict is an attempt to recapture the true meaning of the struggle over visual communication. Contrary to what some people may think, there is no oasis when it comes to human concern and relatedness; art cannot opt out for its own sake or any other.

In insisting on the social impulses which unite the Winston-Salem Five, am I perhaps misrepresenting it? I think not, for although theirs is not a militantly activist praxis it is nonetheless consistent as a kind of re-enactment on an intimate scale of the emotions of ultimate concern. Their credibility resides in forcing us to understand the richness and authenticity of cultures and perceptions outside the metropolis.

It is precisely because their art isn't "trendy" and does not reflect the ruling class that it currently commands our attention. To its audiences, this art confirms a way of life and certain social responsibilities which have everything to do with disputed systems of value in today's society. Presently, it would appear, on certain levels, that the art world has abdicated its social responsibilties, but fortunately a number of artists, regardless of location, have never been blind to or forgotten the moral themes and possibilities art must embody for our civilization.

The Winston-Salem Five is persistently for justice, equality and dignity; they have not changed their minds or principles—it has just taken the art scene a long time to catch up with them.

Sandra L. Langer is an assistant professor of art history at the University of South Carolina in Columbia.



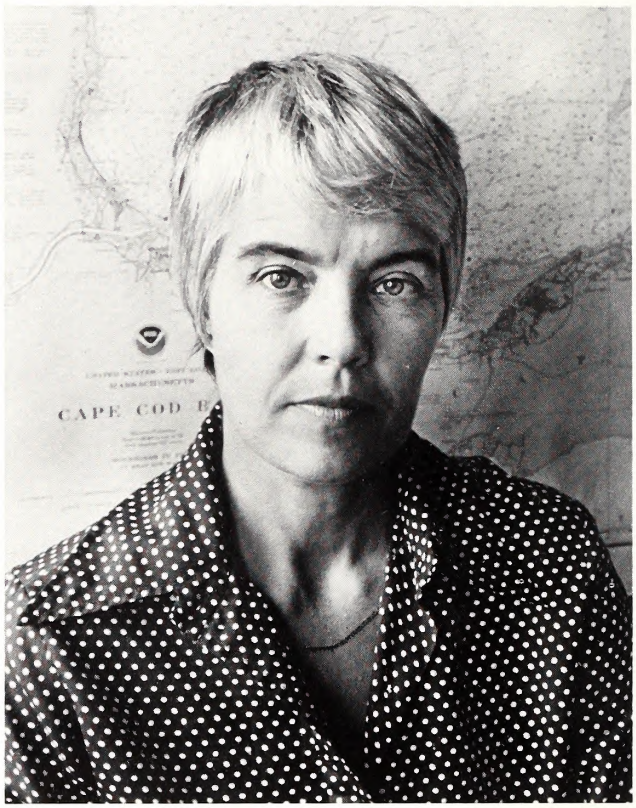
Icon Series: Light of the World

Ann Carter Pollard

Garden Prospect (Susan Moore)

Anne Kesler Shields

Martha M. Dunigan



Martha M. Dunigan

"From my earliest memories, I have been fascinated by the forces in nature which cause change and evolution. These things in nature are a metaphor for my work. I give mundane titles to my pieces that usually have to do with where I have spent some time—coast, mountains, islands or beaches. I spend a lot of time in the summers hiking and running, and while on these long walks and runs, I search for and gather a lot of the materials I use in my work.

"My present work is an evolution from a long involvement with printmaking, sculpture and, more recently, papermaking. The first paper pieces of 1978—79 were free floating and spoke of things airborne. In 1981 I began to build images by combining the handmade papers with other materials using glue and stitchery. I was profoundly affected by my father's death that spring and, shortly afterwards, produced 23 works that had to do with ritual spaces, burial places, fragments, remains, journeys and charts of distant and cosmic places.

"My newest pieces are more three-dimensional and complex. They are about spaces and dimensions that are beyond or within us. I like the ambiguity of the materials I use and how a transformation takes place when vastly different elements are brought together. The imagery becomes evocative and illusory and is about penetrating and entering spaces that are elusive, fugitive, personal and mysterious."

Born: 1934

Education: B.A., Oberlin College, 1956

M.F.A., University of North Carolina at Greensboro, 1974

Present position: North Carolina School of the Arts faculty, School of Design and Production, Visual Arts Program

Selected exhibitions: Five Winston-Salem Printmakers Show, Salem College, Winston-Salem, 1975

Eleven Women Artists, SECCA, Winston-Salem, 1976

Juried Print and Photography Exhibition, SECCA, 1978

Papermaking and Paper Using, SECCA, Winston-Salem, 1979

Five Winston-Salem Printmakers Exhibit, Alamance Arts Council Gallery, Burlington, N.C., 1980

Collage Show, Fishnet Gallery, North Truro, Mass., 1981

Works on Paper Exhibit, Provincetown Art Association, Provincetown, Mass., 1981

One-woman Exhibit, Paperworks, Anne Lord Gallery, Provincetown, Mass., 1981

Five Winston-Salem Printmakers Exhibit, Deacon Gallery, Wilmington, N.C., 1981

Collage Show, Schoolhouse Gallery, North Truro, Mass., 1982

One-woman Show, ''Paper, Bone, Fiber,'' Anne Lord Gallery, Provincetown, Mass., 1982

Five Winston-Salem Printmakers Group Show, High Point Theatre Galleries, High Point, N.C., 1982

Collections: Barclay's American Business Credit, Greensboro, N.C.

Mandala Center, Winston-Salem

Wake Forest English Department, Winston-Salem

Wachovia Bank and Trust Company, Winston-Salem

Jackson Library, University of North Carolina at Greensboro

Virginia Ingram

"I have considered myself a printmaker since I started making prints (woodcuts) seriously when I was 30 years old.

"Most of my work is derived from nature and/or my surroundings which includes the space as close as my backyard to the space of infinity. I try to impose my own order on that which I know already exists. Wood has been a special affinity through the years and has been the point of departure for me in the creation of most of my work. I feel most comfortable working with a fragment of nature.

"In recent years as a printmaker I have used the Japanese technique of printmaking. This means that I print with water base inks which have been applied to the blocks with flat-bottomed bristle brushes. The impression is made with a baren rubbed over the back of the print. The effect is a softer quality image since the inks tend to be absorbed into the paper rather than lie on the surface of the paper.

Margaret Underwood photo

Virginia Ingram

"I am now moving into a direct expression with wood carvings or sculpture. These to me are spiritual pieces that are a direct result of my love for cutting the blocks for prints. These are only the beginning of new harmonies I feel with the universe and the Creator."

Born: 1929

Education: B.F.A., University of North Carolina at Greensboro, 1950

M.F.A., University of North Carolina at Greensboro, 1965

Present position: Book designer, John F. Blair, Publisher

Awards: Northwestern Bank Purchase Award, Winston-Salem

North Carolina National Bank Purchase Award, Mint Museum, Charlotte

Chancellor's Award, University of North Carolina at Greensboro, 1965

Graphics Award, Winston-Salem Gallery of Fine Art, 1961

Selected exhibitions: SECCA, Winston-Salem

North Carolina Artists' Annual, North Carolina Museum of Art, Raleigh

Dixie Annual, Montgomery, Ala.

Birmingham Museum of Art, Ala.

The Print Club, Philadelphia

Mint Museum, Charlotte

De Pauw University, Greencastle, Ind.

Weatherspoon Gallery, University of North Carolina at Greensboro

Collections: North Carolina Museum of Art, Raleigh

Weatherspoon Gallery, University of North Carolina at Greensboro

Jackson Library, University of North Carolina at Greensboro

High Point College, High Point, N.C.

Wachovia Bank and Trust Company

Container Corporation of America

Massachusetts Mutual Life Insurance Company

General Metals, Greensboro

North Carolina National Bank

Northwestern Bank

Susan Moore

Alice Cleland photo

Susan Moore

''My interest in painting and putting colors down and next to each other and on top of one another and all the way around each other stems from a brief, yet fruitful exposure to Josef Albers' classes in design at Black Mountain College. My love for the earth colors, certainly, is liberated by what I call Yadkin color: the color of fields and soil of this region. I paint on bright days, never under artificial light, on grey days, I draw, and I work very slowly. Everything is daily.''

Born: 1926

Education: B.F.A., Salem College

M.F.A., University of North Carolina at Greensboro

Black Mountain College

Present position: Art Teacher, Summit School, Winston-Salem

Grants and fellowships: Kendall Grant for European study, 1959—60

Graduate Award, University of North Carolina at Greensboro, 1963

Awards: Purchase Award, Mint Museum, Charlotte

Purchase Award, East Tennessee State University, Johnson City

Selected exhibitions: Keuka College, Keuka Park, N.Y.

Cornell University, Ithaca, N.Y.

Drew University, Madison, N.J.

Selected collections: North Carolina Museum of Art, Raleigh

Weatherspoon Art Gallery, University of North Carolina at Greensboro

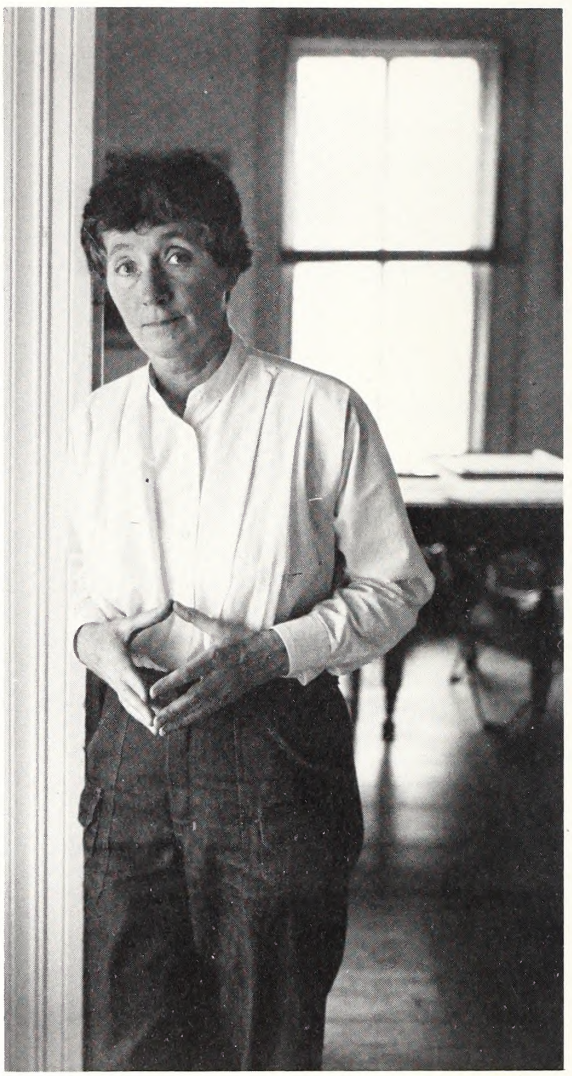
Davidson College, Davidson, N.C.

Publications: **My Father, On Losing His Vision,** by Bennie Lee Sinclair, Drummer Press, Illustrated by Susan Moore, 1977

The Whirlygusts Dance, by Emily Wilson, Drummer Press, Illustrated by Susan Moore, 1977

The Garden Prospect, Selected Poems by Peter Yates, The Jargon Society, Silverpoints by Susan Moore, 1980

Ann Carter Pollard



Susan Mullally photo

Ann Carter Pollard

"The work I show here represents a number of intellectual problems and attitudes that have preoccupied me over many years.

"The imagery of the earlier works expresses a more subjective approach to experience, personal experience that "sings itself." In later works the inner necessities are sublimated for the sake of an objective view in which questions and issues are more compelling than private, particular reflections.

"The effort is toward a renewed iconography with which to speak a visual language that is poetic and true to the human experience it translates.

"As a printmaker, painter, maker of assemblages, I am concerned with a purely visual alternative to the written word. If it could be converted into language, there would be no need to make this effort with images."

Born: 1930

Education: B.A., Women's College, University of North Carolina at Greensboro, 1952

M.F.A., Women's College, University of North Carolina at Greensboro, 1954

Present position: Slide cataloguer, Art Department, Wake Forest University, Winston-Salem

Grants and fellowships: Kendall Foundation Grant, 1958

Faculty Grant-in-aid, University of North Carolina at Greensboro, 1963

Selected exhibitions: North Carolina Artists Annual, North Carolina Museum of Art, Raleigh

North Carolina Printmakers

Five Winston-Salem Printmakers

Boston Printmakers, Boston Museum

SECCA

Mint Museum, Charlotte

Hunter Museum, Chattanooga, Tenn.

Garden Gallery, Raleigh

Wake Forest University, Winston-Salem

University of North Carolina at Wilmington

Weatherspoon Gallery, University of North Carolina, Greensboro

Duke University, Durham

North Carolina State University, Raleigh

Bicentenniel Exhibition, North Carolina Museum of Art, Raleigh

Hanson Gallery, New Orleans

Green Hill Art Gallery, Greensboro

First Presbyterian Church, Winston-Salem

Winston-Salem State University

Collections: North Carolina Museum of Art, Raleigh

Weatherspoon Gallery, University of North Carolina at Greensboro

Dillard Collection, University of North Carolina at Greensboro

Wachovia Bank and Trust Company, Charlotte and Winston-Salem

First Citizens Bank, Winston-Salem

University of North Carolina at Wilmington

Appalachian State University, Boone, N.C.

North Carolina Central University, Durham

University Hospital, Madison, Wisc.

Department of Women's Studies, University of Wisconsin, Madison

Harpur College, State University of New York, Binghamton

Jackson Library, University of North Carolina at Greensboro

Anne Kesler Shields

Susan Mullally photo

Anne Kesler Shields

"Life is change, art is change. My art has been a continuing search for simplification and order. The woodcuts organized the chaos of objects in a landscape. Evolving from the patterning of nature, the dot prints were a vehicle for intense study of color relationships. The strict ordering of the line studies demonstrated the paradoxes of simplification and complexity. After this progression to minimalism and while doing the small soundscapes, my pendulum swung to a delight in the fluidity of oil paint.

"Now I am attempting to carry the lessons learned into my portraits. I want to paint the person in as straight forward a manner as possible, relying on no particular school or style; however, my own fascinations continue to intrigue me. I use close and subtle color shifts and yet I seek boldness. My portraits should be of my time, therefore flat and two-dimensional, and yet I want them to be fresh and painterly. Although my aims may be contradictory, I keep searching for better means of distilling reality.

"The five portraits in this exhibition are a celebration of women artists and the Winston-Salem Printmakers in particular. A portrait should be a positive, happy thing—not to flatter, but to show the person at her best and in her most characteristic stance. Body gesture, facial expression, background and objects all describe the individual. A portrait is an attempt to hold onto something, onto a time, a person. So portraits are reminders that life goes on and people go on."

Born: 1932

Education:
A.B., Hollins College, 1954
Skowhegan School of Painting and Sculpture, 1956
Hans Hofmann, 1957
M.F.A., University of North Carolina at Greensboro, 1959

Grants and fellowships:
Woman's Club Scholarship, North Carolina Artists Annual, 1958

Awards:
Atwater Kent Award, Society of the Four Arts, Palm Beach, Florida, 1964
State College at Boston Purchase Prize, Boston Printmakers Annual Exhibition, Boston Museum of Fine Art, 1967
Purchase Award, National Print Exhibition, Silvermine Guild, New Canaan, Conn., 1968
E.J. Arden Prize, Boston Printmakers, 22nd Annual Exhibition, 1970
New Jersey State Museum Purchase Prize, 15th National Print Exhibition, Clinton, 1971
Cash Award, First Annual Exhibition, Green Hill Art Gallery, Greensboro, 1975

Selected exhibitions:
Hollins College, Roanoke, Va., 1961
Third International Triennial of Original Colored Graphics, Grenchen, Switzerland, 1964
Xylon IV, International Exhibition of Woodcuts, Musee d'arte et d'histoire, Geneva, Switzerland, 1965
North Carolina Artist Annual, North Carolina Museum of Art, Raleigh, 1953, 1955, 1957, 1958, 1961—1972
Award Winners Exhibition, 1960, Invited 1965—1971
20th National Exhibition of Prints, Library of Congress, 1966
15th National Print Exhibtion, Brooklyn Museum, 1966
New Directions in Color Printmaking, Associated American Artists, New York City, 1967
North Carolina Central University, Durham, 1967
Silvermine Guild of Artists, New Canaan, Conn., 1970
Berman-Medalic Gallery, Newtonville, Mass., 1971
MacDonald Gallery, Charlotte, 1971
Davidson College, Davidson, N.C., 1971
Goldsboro Art Center, Goldsboro, N.C., 1975
SECCA, Winston-Salem, 1977 (Two-person shows at SECCA, 1965, 1968)
U.S. Pavillion, Japan Expo, 1970
12 North Carolina Women Artists, Meredith College, Raleigh, 1978

Collections:
North Carolina Museum of Art, Raleigh
Mint Museum, Charlotte
Montgomery Museum of Fine Arts, Alabama
Wake Forest College Union Collection, Winston-Salem
Dillard Collection, University of North Carolina at Greensboro
Cornell University, Ithaca, N.Y.
Container Corporation of America
North Carolina National Bank
Hanes Corporation, Winston-Salem
R.J. Reynolds Industries, Inc., Winston-Salem

Catalog of the exhibition

Artists are listed alphabetically. All dimensions are in inches and are given in order of height, width and depth; dimensions are for the image size only. Works marked with an asterisk are reproduced in the catalog.

Martha M. Dunigan

1. SKYCHART FOR THE DEAD NO. 3 1981
   Handmade paper and thread
   18 × 24
2. SKYCHART FOR THE DEAD NO. 8 1981
   Handmade paper and thread
   18 × 24
3. FAIRY'S SHROUD 1981
   Handmade paper, string, grass and hornet's nest
   31 × 23
4. ECLIPSE OF THE VERNAL MOON 1981
   Handmade paper, string and iris leaves
   18 × 31
5. SPINE 1981
   Embossing
   14 × 29-1/2
6. LONG POINT FAN 1982
   Embossing
   18 × 30
7. PENUMBRA 1982
   Handmade papers, fur, corrugated board and paper
   16 × 22
8. WINTER ECLIPSE 1982
   Handmade paper and etching paper
   16 × 23
9. THIN DARK EDGES I 1982
   Pencil
   29-1/2 × 21
10. THIN DARK EDGES II 1982
    Pencil
    29-1/2 × 21
*11. SHADOWS AND SPACES 1982
    Mixed media
    32 × 25
12. SCHIST II 1982
    Mixed media
    32 × 25
13. SEGUIN PASSAGE 1982
    Handmade papers, bone and metal
    16 × 22-1/2
14. NATT POINT 1982
    Linen, handmade paper, bone, string and thread
    17 × 21

Virginia Ingram

1. SUMMER BOUQUET 1963
   Woodcut
   13-3/4 × 13-1/2
2. AD INFINITUM 1965
   Wood
   15 × 16-1/2 × 4
3. SPRING BOUQUET 1965
   Woodcut
   12-1/2 × 9-1/2
4. BORDER FLOWERS 1966
   Woodcut
   14 × 11-1/4
5. UNTITLED 1966
   Wood
   20 × 8 × 1-1/2
6. POPPIES IN AN IRIS BED 1967
   Woodcut
   6-3/4 × 5
7. WINTER SKY 1967
   Woodcut
   11-1/8 × 17-3/4
8. SPACE CUBE 1967
   Wood and light
   10 × 10 × 35
9. ARRANGEMENT II 1968
   Woodcut
   8-3/8 × 7-1/2
10. WILD FLOWER I 1969
    Woodcut
    5 × 4
11. SPRING LANDSCAPE 1969
    Woodcut
    11-3/8 × 13-7/8
12. WINTER AFTERNOON 1970
    Woodcut
    11-1/2 × 13-7/8
13. WILD FLOWER II 1971
    Woodcut
    5 × 4
14. SOLAR REMEMBRANCE 1971
    Woodcut
    28 × 19
15. BLACKEYED SUSAN 1972
    Woodcut
    5 × 4
16. AUTUMNAL 1972
    Woodcut
    21 × 16-1/4

17. CROCUS 1973
Woodcut
5 × 4

18. METAMORPHOSIS III 1973
Woodcut
23-1/4 × 17-7/8

19. MOON PERFORMANCE 1973
Woodcut
23-3/4 × 17-1/2

20. LUNAR ECLIPSE I, II, III 1973
Woodcut
11 × 11 each

21. ROSE ASCENSION 1974
Woodcut
28-1/2 × 18-3/4

22. KALEIDOSCOPE: DAFFODIL 1975
Woodcut
10 × 10

23. FOCUS 1976
Woodcut
17-1/4 × 17

24. FLOWER REQUIEM I 1976
Woodcut
23 × 15-1/4

25. KALEIDOSCOPE: ZINNIA 1977
Woodcut
10 × 10

26. FLOWER REQUIEM III 1978
Woodcut
13-3/4 × 11

27. KALEIDOSCOPE: TULIP 1980
Woodcut
10 × 10

28. KALEIDOSCOPE: MORNING GLORY 1980
Woodcut
10 × 10

29. MS. KITTY WHITE AND HER DAUGHTER 1980
Woodcut
13-7/8 × 11

30. MR. BIG NAPPING 1980
Woodcut
14 × 11

31. PRINCE ASLEEP ON THE DECK 1980
Woodcut
11 × 14

32. LADY JANE GRAY VISITS THE DUOMO AND WISHES SHE HAD STRIPES 1982
Woodcut
14 × 11

33. MS. KITTY WHITE ON TOP OF THIS WORLD 1982
Woodcut
11 × 14

*34. SPIRIT ASCENDING 1982
Wood
6 × 6 × 58-1/2

35. WRESTLING WITH THE SPIRIT 1982
Wood
24 × 24 × 24

36. RENT VEIL 1982
Wood
11-1/2 × 11-1/2 × 25

Susan Moore

1. LARGE COMPOSITION 1960
Oil on paper
39 × 48

2. APPROACHING MYKONOS 1962
Woodcut
14 × 13

3. FLOWERS 1963
Woodcut
6-1/2 × 12

4. COMPOSITION 1963
Woodcut
13-1/2 × 10

5. COMPOSITION ONE 1965—66
Silverpoint drawing
9-1/2 × 12-1/2
Collection of Susan Browder Martin

6. COMPOSITION TWO 1965—66
Silverpoint drawing
9-1/2 × 12-1/2
Collection of Susan Browder Martin

7. COMPOSITION 1966
Encaustic
24 × 20

8. STUDIO PLANT 1968
Pencil
9 × 15

9. LITTLE NUDES 1972
Woodcut
10 × 9

10. IRENE NEAR THE OLD CHAIR 1976
Woodcut
15 × 11-1/2

11. AMULET 1978
Embossing
20 × 14

12. AMULET 1978
Embossing
20 × 14

13. BARN DOOR 1979
Encaustic on board
11-1/2 × 13
Collection of Mr. and Mrs. Philip Hanes

14. BARN DOOR 1980
Encaustic on paper
11 × 8-1/2

15. BARN DOOR 1980
Encaustic on paper
10 × 7

16. GREEK DRAWING 1980
Pencil
15 × 10
Collection of Carole Ann Morse

17. GREEK DRAWING 1980
Pencil
15 × 10
Collection of Carole Ann Morse

18. 4 POSTCARDS FROM CORNWALL 1981
Pencil
11 × 15

*19. BARN DOOR 1982
Encaustic on board
17 × 13

20. SPRING DRAWING 1982
Pencil
12 × 8

21. BEN AND MARGARET'S CORNCRIB 1982
Pencil
20 × 13-1/2

22. BARN DOOR 1982
Encaustic on board
11 × 8-1/2

Ann Carter Pollard

1. GREEK PRIEST IN A DOORWAY 1962
Woodcut
7 × 8-1/2

2. HEAD OF A CLOWN 1968
Woodcut
16-1/2 × 11-1/2

3. COSMIC CHAIR 1968
Woodcut
14-1/2 × 18-1/2

4. THE BACK YARD: ANGELENA AND THE BRIDGE 1969
Woodcut
17-1/2 × 11-1/2

5. BAMBOLE MASK 1979—80
Woodcut
16 × 11-1/4

6. KWELE MASK 1979—80
Woodcut
15-3/4 × 11

7. THE SLEEP OF REASON: HIGH HEEL SNEAKERS IN A GOLDEN SECTION RECTANGLE 1974—75
Assemblage
22-1/2 × 14 × 14

*8. ICON SERIES: LIGHT OF THE WORLD 1979
Assemblage
17 × 13 × 9

9. HOME 1982
Assemblage
19-1/2 × 11-3/8 × 6

10. HOMAGE TO THE HUNGRY ARTIST 1959—60
Oil on masonite
36 × 24

11. MYKONOS: SLAUGHTER OF SHEEP 1962
Oil on masonite
38 × 31-1/2

12. HIGHWAY SERIES: THE BOMB AT THE END OF THE ROAD 1965
Oikl on masonite
44-1/2 × 32
Collection of North Carolina State University, Raleigh

13. DOWN THE BACK STAIR WHERE I'VE BEEN 1968
Oil on masonite
41-1/2 × 31

14. CONFRONTATION SERIES: PERFORMERS WITH CURTAIN CLOSING 1965
Oil on masonite
43-1/4 × 31-1/8

15. MOON SERIES #6: EARTH AND GEODESIC GREENHOUSE MOON 1973
Oil on masonite
42 × 31

16. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #1 1979—80
Pencil
28 × 20

17. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #2 1980
Pencil
28 × 20

18. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #3 1981
Pencil
28 × 20

19. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #4 1981
Pencil
28 × 20

20. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #5 1982
Pencil
28 × 20

21. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #6. HOMAGE TO A 19TH CENTURY ARTIST. AMERICAN. UNKNOWN. 1982
Pencil
28 × 20

22. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #7. THE ALEPH. 1982
Pencil
28 × 20

23. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #8. THE ALEPH. 1982
Pencil
28 × 20

24. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #9 1982
Pencil
28 × 20

25. SERIES: PILOT MOUNTAIN (MY MONTE SAINTE VICTOIRE) WITH DISQUIETING OBJECT #10. THE BOMB. 1982
Pencil
28 × 20

26. SELF PORTRAIT WITH NAKED CHILD ASCENDING THE STAIRS 1975—76
Assemblage
13-1/4 × 14 × 13-1/4

Anne Kesler Shields

1. CATALPA 1962
Woodcut
14 × 12-3/4
Collection of Unitarian-Universalist Fellowship, Winston-Salem

2. FOGGY WOODS 1963
Woodcut
15-1/2 × 12-3/4

3. SHORE GRAPE 1964
Woodcut
9-1/4 × 8

4. DIFFUSION II, BG 1966
Silkscreen
15-1/2 × 15-1/4

5. DIFFUSION III, RB 1966
Silkscreen
15-1/2 × 15

6. WHEEL I, YELLOW 1967
Silkscreen
22 × 22

7. MODULATION II, BLUE 1968
Silkscreen
20-3/4 × 16

8. BEN-DAY-GLO IV, G 1968
Silkscreen
12 × 12

9. BEN-DAY-GLO V, P 1968
Silkscreen
12 × 12

10. BEN-DAY-GLO VI, O 1968
Silkscreen
11-5/8 × 11-5/8

11. CURVE IX, BLACK-AND-WHITE 1970
Silkscreen
22 × 16-1/4

12. VARIATIONS 4.80.11-14 1976 (4 pieces)
Silkscreen
7-1/2 × 7-1/2 each

13. X-I, MAUVE 1978
Silkscreen
18-3/4 × 16-3/4

14. X-II, RED 1978
Silkscreen
18-1/8 × 16

15. CALM AT SUNRISE 1979
Oil
8 × 10

16. SHIFTING CLOUDS OVER LONG ISLAND SOUND 1979
Oil
11 × 10

17. WAVES BREAKING 1979
Oil
8 × 10

18. ARTIST BY A WINDOW (MARTHA DUNIGAN) 1982
Oil
74 × 44

*19. GARDEN PROSPECT (SUSAN MOORE) 1982
Oil
74 × 44

20. IN HER OWN BACK YARD (ANN CARTER POLLARD) 1982
Oil
74 × 44

21. ARTIST SITTING ON UNFINISHED WORK (VIRGINIA INGRAM) 1982
Oil
74 × 44

22. SELF-PORTRAIT ON DRAFTING STOOL 1982
Oil
74 × 44

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